2: Becher--113 E-5 (1955-1956) 1960 SQ18 Yanoama SQ18
Surára
Pakidái

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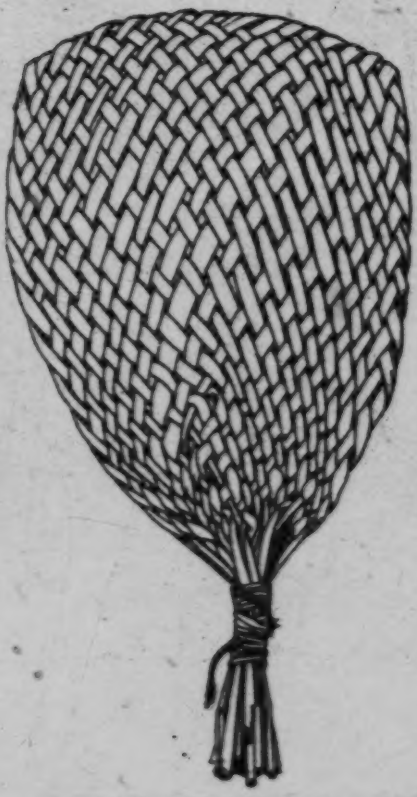

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[413]

Fig. 22. Plaited fire-fan.

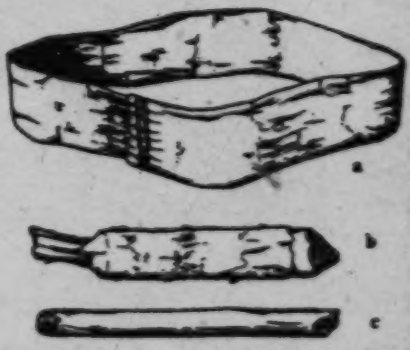

Fig. 23a. Band for carrying children, made of embira tree-bast.

Fig. 23b. Part of an embira trunk with beaten tree-bast which has already been partly pulled off.

Fig. 23c. Bast-beater made of embira wood.

Surára
Pakidái

/52 cont./

9. Band for Carrying Children

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[824] The band for carrying children -- okomakuá -- is made from the bast of an embira tree (Daphnopsis brasiliensis Mart.). For this purpose thin trunks are cut down by the men. Then the [413] women remove the bark and /53/ with a bast beater -- xamotimá -- (a piece of wood 30-40 centimeters long, from the embira tree) beat on the trunk for 1-2 hours. Through this the bast -- uarimaxíke -- becomes loosened, soft, and pliable, so that finally it can be easily peeled off the trunk -- pekehík -- (Fig. 23a-c). Then the two ends are slipped into each other and sewed double with a [412] thread of Bromelia fibers or cotton. The holes are pierced beforehand with the little cutia-tooth knife (see p.117), and then the thread can be drawn through without effort.

854 The carrying-band is always slung over the right shoulder so that the right hand remains free for work, and it ends at the level of the left hip (Ill. 15), which gives the sitting child additional support if the mother puts its legs around her body.

This carrying method is very widespread in South America [171] and is also employed by tribes that do not use the carrying-[184] band (292). Among the Xiriâna Koch-Grünberg does not seem to [114]

292. See, for example, Koch-Grünberg 1923a, Pl. 45.

have seen such carrying-bands, for he says nothing about them.

10. Receptacles

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824 As receptacles, the fruits of the Bignoniaceae (Crescentia cujete Lin.) and Cucurbitaceae (Cucurbita lagenaria Lin. and Cucurbita idolatrica Lacerda = jamaru), which offer a variety of shapes (ball shape, bottle shape, cucumber shape, and others), are used principally.

[192] These vessels in general are called -- horotokâ --, except for those of the jamaru fruit (Fig. 24), which are called -- nhapotofma.

/455 cont./

283 Cotton is spun by means of a hand spindle. This thread is then twisted into three-thread cords.

Various fibers of bark are twisted to make bowstrings or fishing lines. These same fibers of bark are frequently plaited to make hammock strings.

The fiber of a certain plant similar to the pineapple is also extracted and twisted, producing a very tough cord.

284 The knots which the Guaika /Waica/ make are very simple and practical. The timber hitch is employed in all cases in [411] which a flexible cord is used. This includes the stringing of the [352] bows. The hammock is hung using a timber slipknot. This knot is made in such a way that it can be instantly untied by a pull. The square knot is used to join the ends of two cords. In the accompanying Fig. 2, we show drawings of the three knots concerned.

287 /456/ A band of bark is made for carrying children. First 854 they obtain a stick of the right size, which is beaten with another stick for several days. The scaly outer bark comes off. Finally, the smaller end of the cylindrical bark is inserted into the larger end (of greater diameter), and the two are then firmly sewed together. The result is a band or strip without rough or cutting edges, which remains flexible and useful for many months.

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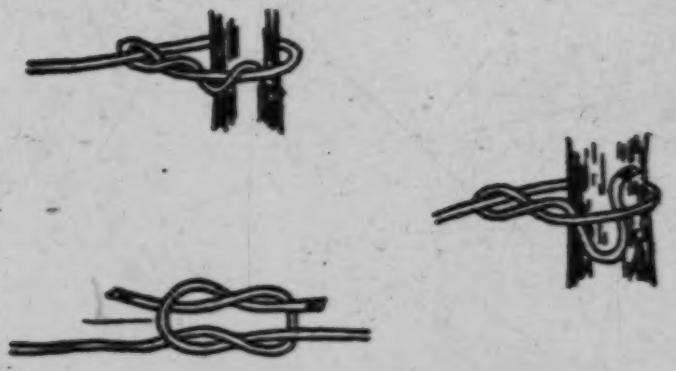

/Fig. 2/

9:Grelier K-5 (1951) 1957 SQ18 Yanoama SQ 18
Waica

Both men and women and even the small children paint their faces and bodies with a violet-ish dye extracted from the edible berry of the manaca palm. Sometimes the dye is mixed with the red clay from the river bank. As a dye it persists well, for it often has to compete with many layers of dirt and does not seem to wash off with sweat or rain. The patterns in which it is used vary considerably. All-over dyeing of cheeks and forehead is common, though sometimes vertical lines are preferred, either straight or wavy. The designs are never angular and the same *motif* is rarely repeated. One freshly-painted warrior had his face, neck and chest painted all over a violet-red, while his back was painted with a series of half-inch polka dots arranged in parallel lines. Dots of this sort were also commonly used with artistic purpose on the upper and lower limbs. To heighten the contrast some used charcoal to blacken themselves.

Some explorers of these forests have tried to read ritual or war-like significance into this painting of the body. But since we frequently found freshly-painted individuals in company with some whose paint was paling and some who were not even painted at all, I do not think this theory holds good. I believe it is no more than the expression of a desire to be beautiful, although it is true that at a later date, when the natives became menacing, they were all freshly painted.

* * *

The furnishing of Waika huts is very simple and orderly, each hut containing anything from four to ten hammocks, and every inch of space being used by slinging the hammocks one above the other. Some of the hammocks are woven from threads of forest cotton dyed in ochre, which quickly fades, while others are made of thin lianas crudely knotted at their ends. We saw none of the bark hammocks which the natives invariably use on their journeys. Each hut is the centre of a family unit, two families sharing the same hut only when the village is crowded.

In the present village of about two hundred and fifty people, which we called Platanal, only about forty were adult males.